



Lingerie Aplenty shown in many Exquisite Creations

By ELEDA LEDNEM.

The best of French ideas have been adopted by American designers and transferred into washable lingerie. Such a display of charming and practical concepts are glimpsed in the lingerie field, that each one seems prettier than the other. It is gratifying to note that even in the moderate-priced undergarments the quality is not sacrificed for the benefit of cheaper showy trimmings and workmanship.

Laces of all kinds are used on feminine under apparel. Valenciennes, Binche, fancy net laces, Milan and ribbon laces such as Bruges, are amply used. Openwork, embroidery in English and Madeira styles in the form of motifs, wheels and flowers meet in various ways with lace trimming. Little tiny plaits alternating with hand-made openwork are features of the white lingerie, which does not permit of a touch of color to mar its snowy fairness.

The newest lingerie is of silk voile trimmed with a succession of frills and footings.

A night gown trimmed with ribbon threaded through puffs of net in Empire style had rather wide satin ribbons used to draw the tucked upper part together and relied more upon the grace of outline and daintiness of material for its charm than upon any adornment of lace.

Night robes of lustrous pussy willow taffeta are made in redingote style, trimmed simply with bows of ribbon and picot edging. A row of large eyeslets just below the bust and another row just below the knees allow wide ribbons to be drawn through and tied in low knots. Deep square scallops at the hem finish the rather full skirt portion.

Almost all the chemises have removable shoulder straps. They are made shorter than usual and have gained in width what they lost in length.

Fashions still incline toward the envelope style for they take the place of

three garments and may be worn over or under the corsets. Fine cottons, nainsook, batiste, wash silk in glossy finish, crepe de chine, new silk lingerie cloth and pussy willow are most extensively sought after.

Chemises of Milanese silk having only Valenciennes lace around the edge or formed into a festoon with motifs of embroidery have ribbons laced up the side, or wherever they can be placed.

Princess slips fitted with elastic at the waistline and around the hips, in soft taffetas or batistes, have appeared again after a long exile.

Owing to the raising of the corset top, there is an increased request for short bust confiners. Crepe de chine, tricot, net, lace and ribbon are used for these girdles. These girdle the figure so as to eliminate the ridge at the top of the corset.

Of plain blue baby ribbon linen lace is a braisier in the form of a broad ribbon band, which passes around the bust and is gored to fit the figure.

Brassieres with sleeves for shields are desirable for evening dresses and where the seamless shoulder is used.

A clever model shows a lining of rose pink silk over which falls in full soft effect a paler silk lace.

Another made of double thickness of wash blonde net had all the seams joined with beading and is edged with lace. The shoulder straps are of white satin ribbon and across the back is fastened an elastic band run through a net puffing.

In response to the width of outer skirts, petticoats acknowledge considerable fullness. The soft petticoat of taffeta probably is more in the lead than any other. Deep-taffeta ruffles are used on soft silks.

An original idea is shown in a petticoat in which a smooth snug fit is given about the hips by means of a fitted top

and an elastic band about the waist, which can be removed if it is a lingerie petticoat to be laundered.

Three circular flounces joined one to the other under fairly thick cord give a suggestion of a modified hoop skirt to a glossy garnet silk petticoat. The flounces are sewed one to the other without any fullness other than the fullness of the circular edge of the ruffle. A deep flounce of white lace on a blue taffeta under-skirt is frilled with black net. A garland of pink chiffon roses, wreathed here and there, give cachet to the skirt.

Petticoats in short lengths from thirty-five to thirty-seven inches long are usually about three yards wide.

For sheer evening gowns twin skirts of glossy silk form a double petticoat and fall from a single fitted yoke.

Are you deft with the needle? In a short time you can make the most delightful negligees. Hardly any work at all will accomplish a full wide circular skirt with a little cape jacket outlined with bands of swansdown, or maybe just a flight of airy ruffles may hide a discarded evening skirt with a waist covered in coatee effect with chiffon.

A model of pink crepe de chine had a long waist joined to a plaited skirt, long raglan sleeves and straight cuffs. The U neck, armholes, cuffs and bottom of waist are scalloped and embroidered. The waist buttons with buttonholes worked in green to represent leaves and little flower buttons made of two shades of pink silk.

Feminine daintiness is exploited in a blouse of blue crepe de chine and white chiffon checked with blue. The skirt is fluted like an accordion. The slip-on sleeveless jacket is of chiffon. The all is laced on each side with silk cords run through eyelets. It is trimmed in embroidery in blue and pink on each side, the lace collar falls nearly to the waist line in the back. Short sleeves of crepe swing out in bell shape.

Just a wisp of a negligee of chiffon and lace has the skirt of straight pieces of lace and chiffon drawn into a belt in Empire style. Straight pieces of lace and chiffon with rows of chiffon and puffing are used over the shoulders. A frill droops across the back, reaching below the ribbon which confines the waist.

You can pay almost any price for a corset, but the more you pay the better you will be satisfied. The shape of the corset is of most import, for even the appearance of a perfect gown can be absolutely marred if the corset does not fit well.

Courtesy has mounted to such a pinnacle that there is a correct corset for every figure. The new models make for good carriage, easy breathing, health and comfort. They are comfortable because the natural outline of the figure is followed. The earmarks of the new corsets are—the more sharply curved in waist ranging from forty-six inches, the shorter skirt, the hips following the more natural lines, and last but not least, the modish flat back.

The princess gown in semi-fit is held to account for the more firmly boned corsets than we have seen hitherto.

A touch of color is evinced in small and dainty patterns. Brocades, broches, coutils, batistes, are used with pink color as a first choice after white. Front lace corsets come in great variations of styles and materials. A lavender brocade corset laced down the front had platinum clasps and elastic inserts at the side fronts.

It is most essential to have the corset loose enough. Every time the corset is taken off it should be unlaced and then relaxed and adjusted again. If the corset is put on the figure when it is laced it is liable to tear or get on crooked.

The French woman knows that it is wiser to use two corsets alternately, for they give better service in the long run and do not cost any more.



Seasonable Suggestions for your Daughter's Wardrobe

By Peggy Powers.

The child at an early age should be instructed in the value of simplicity in dress, and it is not a bad idea to teach as soon as possible the art of selecting good materials, for if the girl is impressed with the desire to use only honest textiles and to abhor over-elaboration, this instinct will cling to her throughout life.

Smartness and good taste characterize the designs of juvenile wear. The most important elements of adult modes have been modified and transferred to the uses of the younger generation. The question of style is of paramount consequence in children's frocks, and certainly you will be surprised to see the enormous selection following the fashion trend of the hour in children's garments.

It is always a problem to choose a coat for a girl which will answer all possible requirements and still be attractive and useful for all occasions.

It is generally believed that flare effects, novel collars, belt suggestions, either placed slightly above the waist line at the normal or below the waist line, sleeves set in at the regular arm size, and novelty pockets will be used on the unusually attractive coat. Fur will be the favorite trimming. Beaver, otter, chinchilla, mole, unspotted ermine and blue and gray fox on the better coats and fur fabrics on the medium grade ones. Braids, fancy buttons, velvet and silk in novelty effects will be used on many a juvenile coat.

A model in Bordeaux red gaberdine, with trimmings of black velvet, has a deep yoke and wide low belt in the back. The skirt is plain except the trimmings of button and velvet cord looped.

The new serges for suits are of soft velvety finish unlike the ordinary serge. A quality much liked is serge mouffonne. This material appears in plain colors and smart checked and broad woven stripes. Covert cloths and gaberdines in khaki cloth are serviceable. A new haze green and the brownish tans are quite the last word in fashion.

The lacings, guimps and bolera jackets show that the peasant influence is still strong in little lassies' dresses. Russian effects are given thought in many a practical frock and the military influence asserts itself in the trimmings, novelty buttons, pockets and collars, of wee sisters' dresses.

Normal and low belted waist lines have conquered the high waisted effects. There is a wide diversity in the selection of skirts, but the plaited effects, modified circular and two-tiered skirts are the most appropriate.

Serge for school dresses of blue with red or army blue is the school girls' favorite. Black and white checks and plaids for entire dresses or in conjunction with other colors are made up in useful gowns.

Smocks were too well liked to be discarded. A dress of blue and white check has a smock of solid blue. The dicky and cuffs are of white linen and it is collared and belted with a blue and white check.

A pastel shade of blue taffeta has the garniture of the skirt, the principal feature, which consists of huge silk covered cords separated with puffings and a large corded bow ornamenting the hem garniture. This trimming reaches twelve inches up on the skirt fullness, beginning at the lower edge of the hem. The low bodice has a tulle sleeve drapery which falls over the shoulders in 1830 style. A shallow guimpe of white tulle outlined in rhinestone bands has shoulder straps also of rhinestone. Pale pink posies nestling among black leaves flourish boldly at the low waist line.

A charming dance frock for a girl in the teens is of pale crepe de chine, trimmed with silk covered-cord. Beaded roses here and there are strewn over the bodice. Underneath the upper skirt peeps a narrow frill flaring with taffeta ruches.

A dress of rose taffeta has a pleated skirt with the pleats alternating with box pleats. The waist and full sleeves are of mousseline de soie embroidered in silk floss. The low girdele is outlined with soutache.

With a skirt of fluffy ruffles is a rose color model essentially girlish. The waist is smocked in colors to correspond with the gown, and fastens invisibly in the front.

The regular scallops of the skirt are piped in black velvet, as if to form a connecting link to the saucy sash ends of rose satin, which girdles the waist.

Famous Artists May Appear In Salem

Music Lovers Mast Pledge Support to Secure Stars



In the three musical artists who can be secured for Salem this year, De Gogorza, Gadski and Rosenthal, the people of this community have an opportunity with which they should not dally. As is well known the life courses given here the past four years have been under the direction of Miss Minetta Magera, who has given an sparingly of time and effort that they might be successful. It is unnecessary to dwell upon the enjoyment and musical development that these courses have given to those who have attended. It is not uncommon to hear a person say, "Well, I lived last winter upon Glück," or "The think that I have heard Bispham sing Danny Deaver in Salem." These are among the life events that are prized with which we do not have to part. There is this point, commercial possibly, but not at all to be despised on that account: these courses have helped to put Salem on the map musically as no other one single thing. And in putting Salem on the map musically, does it hurt it any commercially? A town at which distinguished artists stop, must have people, taste and enterprise, and to be known as possessing these things does not harm any town. So it may be assumed that the public here wants these courses to continue. To stop right now when times are beginning to look up and when three stars of such brilliancy can be obtained—honestly, how

would that look? But in matters of this kind people are slow to move. They wait things but they wait for some one to make the start. Now this time the committee asks the people of Salem if they want these attractions this winter to make the start themselves, and to please make it now. It urges them lest there be danger of losing the events altogether, not to leave it all to the committee. The managers make up their dates far in advance, and when one thinks too long, some one else is likely to act. And so it urges earnestly the patrons to come at once and attest to their desires. This year it has been decided to reduce the cost of admission and give the three concerts for \$5 a ticket, but five hundred tickets at least must be sold to obtain these artists.

Emilio de Gogorza, the great Spanish baritone, is a new comer but leaves an indelible impression. As a true opera artist he has command, variety and resonant mellowness of voice. There are said to be but few baritones today dowered by nature with vocal assets so gratifying, and few who are such consummate artists. He succeeds also in getting at the heart of songs he sings and in making his audience feel and understand the finest nuances of the composer's ideas. In fine, Mr. de Gogorza is a real interpreter and what is perhaps even more important, from the concert-goer's point of view, he plans

his program with consummate skill. "It is seldom," says the New York Evening Post, "that one appears who can give such enjoyment to all and benefit to students as Mr. de Gogorza." Essentially human, and modern in the very minute, Moriz Rosenthal is in emotional accord with our time. Therein, in fact, lies his ability unvaryingly to enchain the attention and arouse the fervent admiration of contemporary critics, professional musicians and lay music lovers.

He is, in truth, an interpreter who lets the composer speak his own message and the music sounds its own beauty. He does not lecture but he plays; he has no arbitrary theories except that the master works of the piano are to be regarded never as so much mathematics but always primarily as an appeal to the heart and the sensibilities. The Rosenthal pianistic appeal is to all classes and all kinds.

"As he did when he was last in this country eight years ago, Mr. Moriz Rosenthal stands now," says the New York Times, "for the extreme development of the technique of the piano. In everything that the wizards of modern technical skill have been able to exploit upon the keyboard of the instrument, in all that they have been able to make the human hand, wrist and arm achieve, he stands among the first."

The present season finds Mme. Gadski pre-eminent as queen of lyric and dramatic song. She is re-engaged for the Metropolitan Opera house to sing the great Wagnerian roles with which her name is instinctively associated—and an increasing number of Italian roles which each season furnish fresh evidence of her art's constant growth. To no singer of all the Metropolitan's brilliant concourse does the New York public pay more consistent homage, and never does the opera house ring with more tumultuous applause than it does on "Gadski nights."

An obvious consequence of Mme. Gadski's ever-increasing popularity in opera is the limitation it places on her availability for concert—a field in which she is held in even higher esteem. To thousands of concert goers throughout the country Mme. Gadski has endeared herself, and to these the demands that opera makes upon her time cause keen disappointment. Only a comparatively few cities are able to secure the diva for concert and recital, and such as do may well consider themselves especially favored.

Confession. An Irishman saw while passing through a graveyard these words written on a tombstone: "I still live." Pat looked a moment, and then said: "Be jabers, if I was dead I'd own up to it."

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